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The Bulletin

Royal Academy of Music

August 2007

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or email us at bulletin@ram.ac.uk

Woodwind players in the student-run Leverhulme Orchestra rehearse 'Ein Heldenleben'

Welcome to the latest edition of the Bulletin, the Academy's news report for the past six months. Only a tiny fraction of the Academy's activities appear here — do please visit www.ram.ac.uk for the wider picture. We're always interested to hear from you — if you'd like to get involved, contact us!

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Woodwind profile

No department of the Academy ever stands still, and the pace of innovation is often particularly exhilarating in the woodwind department. The Bulletin caught up with Head of Woodwind **Keith Bragg** and with **Celia Nicklin**, long-standing professor of oboe, and asked them what has changed most markedly in their department over the past generation.

Keith: What's changed? From my perspective, it's the work of the wind group and the CDs of big repertoire which we've recorded — over the last six years we've made two double CDs and a single CD — including Stravinsky, Messiaen and all the music for wind ensemble by Strauss. It's really important for all the players to perform in a wind-only group — it encourages them to play as a creative wind section, which is exactly what they'll need to when they leave here. After all, most woodwind students come to the Academy primarily to learn how to play in a really top section.

The projects have been very good for team building and ensemble playing, and I've seen the reputation of wind players in Academy orchestras increase as a direct result — conductors often now single out the wind players as being of exceptionally high standard. It's perhaps not radical, but it's providing the students with exactly what they need to succeed in the profession.

Ceila: The core activities haven't changed radically, because we continue to aim for the same basic things. We're all trying to play beautiful music, as beautifully as we can and as faithfully to the composer as possible. But we're certainly broader now in every possible way.

One of the most important things, because these players will mostly end up as orchestral players, is to make sure that they're acceptable as people! There's no point being a completely starry player if you're not acceptable in other ways. When you do an audition for an orchestra in this country you then have a long trial when people will see you warts and all. Perhaps on the first day, you think your new colleague is absolutely lovely, on the second day you wish she didn't tap her foot, and the third day you think 'gosh, I wonder who'll get the tea today' …

It can quite difficult for people to understand if they've always been seen as the bee's knees and suddenly they're here along with any number of other excellent players. We make a big effort to know what all our students up to, checking that they're happy and looking after each other. Because we have such close contact, we can also spot students' potential weaknesses early and encourage them to address these areas before they become problematic.

The diversity of activities here is certainly much greater than it was 30 years ago. Students can't sit on their laurels, and must learn to pace their work – many students are astonished and astounded by the amount of stuff that's going on. When they're preparing for an orchestral excerpts exam they have to remember about the scale exam the next week, and that they'll be playing in the B Minor Mass with Trevor Pinnock at the Spitalfields Festival the week after that.

Keith Performance classes, where the students introduce themselves and talk about the music, weren't around so long ago either. They're an important means to address what Celia's talking about — ensuring that students are rounded individuals as well as great players. All the other students are in the audience, and are expected to say things to the performer.

Celia I encourage everyone to say what they think. A lot of them hate to criticise, of course, and possibly in a few years' time the person you're criticising is going to be your employer or your colleague …

Keith We now have formal classes around the extras too — everything that's not necessarily addressed in your lesson. We had a couple of sessions this year dealing with how the profession works – things that you should say and things that you shouldn't, things that we're all still learning. Our students learn a huge amount from all these extras.

Celia It's not a radical change, but the standard of one-to-one teaching has certainly improved too.

Keith Of course the quality of the professors is still key.

Bulletinterview

Amandine Savary

Pianist Amandine Savary graduated from the BMus programme this summer. Despite her very busy schedule, she soon found time to answer our questions by email.

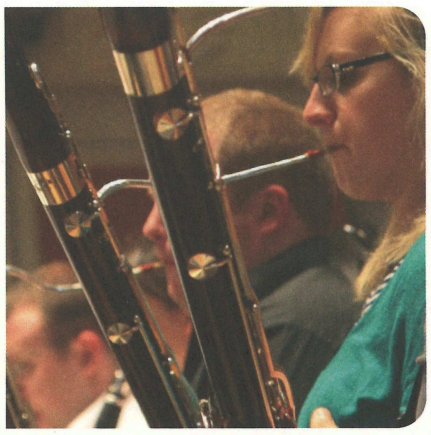
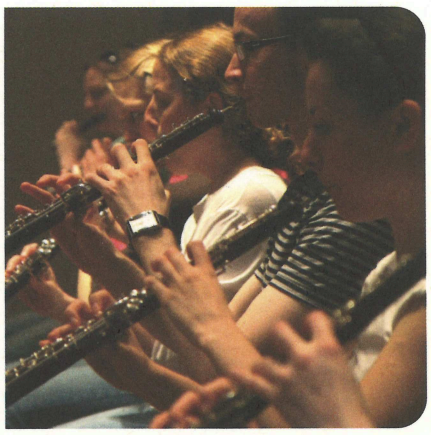
What did you do before you came here? Did you study in France?
I started playing the piano when I was eight and a half years old. I started learning the instrument in a small music school in Normandy and soon went to the Caen Regional Conservatoire to study with Marie-Pascale Talbot-Hitier. I learned harmony, composition, keyboard skills, chamber music, and music history as well as doing my Baccalaureat at the same time. After graduating with honours, I tried the Academy audition and came here straight away!

What made you decide to come here?
I wanted to study with Professor Christopher Elton, who is a great musician and pedagogue (I think this is right in English?). Also, I like spontaneity and wanted to explore a new life in a different country. I think going abroad expands your ways of thinking, it develops your personality and opens your mind. Since I've been in London, I have met many wonderful people who are passionate about music or in other fields — coming from different countries, different cultures. I also think London is the best place to be for a young artist trying to find opportunities to play.

What have you done at the Academy?
I've had the privilege to play for many different teachers here, during masterclasses or performance classes. I think it is really essential to discuss different points of view in music, to share music with great teachers. This is why I think the Academy is the best place to be!

What will you be doing over the summer?
I will be playing! I am going to the Aix-en-Provence Festival with my piano trio — we will be rehearsing at the Queen Elisabeth College in Belgium, as each of us lives in a different country. I will then play a Mozart concerto at the Kings Lynn Festival with the European Union Chamber Orchestra. I'll be going to the Holland Music sessions, coming back to France for several different concerts, and then I'll be back in London again. I love playing in festivals with great musicians from over the world.

And when you return to the Academy — have you decided what your postgrad project will be about?
I have always loved Henri Dutilleux's music. I think he is a very interesting composer and not known enough in Britain. I would love to explore a project around his piano or chamber music works, in relation to French music generally and influences from other composers.



Celia Almost the most important thing is that we as teachers are all very good friends with each other. We don't just teach our students and then go home. We're always checking whether people are happy — and if they're not, we're on the phone discussing how to help. The extramural side of teaching is unbelievably important. There's also a lot of sharing in a very constructive way. Students have the same teacher for the first couple of years, although that doesn't mean that they can't go somewhere else during that time — and after that we allocate teachers by consensus, and share if people want to do that. The extra visiting tutors bring in even more ideas — and these 'extras' don't only do what they're initially brought in to do. I can always suggest to a student that she gets a different viewpoint by going and playing to a baroque specialist, for example.

Keith Also there's a tremendous number of masterclasses — that's a very big change to when I was at college. Monday night is set aside for classes, which could be reed classes or scales classes or orchestral classes but also it might be a masterclass with someone from outside. This could be a composer/improviser or someone from any branch of the profession, really.

Celia The students particularly gain from learning from top professionals that every player faces the same challenges. We're all in the same boat, everybody struggles to play top A quietly ...

Keith Team spirit is particularly important. How many bassoon departments have recorded a whole CD? It was the students themselves, along with John Orford, who came up with the plan to write arrangements for bassoon ensemble and record them.

Learning the related instruments is essential, too. We've got absolutely top people teaching piccolo, cor anglais, bass clarinet, E flat clarinet, contra-bassoon. Most colleges do that now, but it was pretty much unheard of when I first did a class here in 1991. I never had a piccolo lesson myself at college, not one, and now everybody has regular lessons on the second instrument, it's a big part of the curriculum. It's not radical any more, but it's a big change.

Celia The profession is changing — you really need to be better prepared, and you'll be asked to double much more often.

Keith My first job was a piccolo job, and I couldn't play piccolo at all — I got the job by doing a flute audition and was only told afterwards that, by the way, I was going to play piccolo. I spent the first two years thinking I'd be sacked because I was still learning how to play the instrument! Now, you're assumed to be completely proficient on all the instruments.

Celia The students are all allocated to play related instruments in performance — they simply have to do it!

Keith The cream of our oboe players from last year, who's now trialling for principal oboe job with a major European orchestra, played second oboe in the opera, cor in other things. It's very important that they do play in all the roles. We can't earmark where they're going to end up in the profession, and you need a different approach for the different seats.

The whole stress on orchestral excerpts is another change. When I was at college, you learned your pieces and did your orchestral excerpts on your own. But now there are regular classes on orchestral repertoire, and exams too. Again, our students enter the profession much better prepared.

Celia Before we finish, we should say what we're particularly looking forward to next. Well, I have to say that it's all a highlight! But as the new academic year approaches, I can't wait to begin working with a different group of players—seven fantastic new oboe students will arrive in September. We'll also welcome Emanuel Abbuhl to the teaching staff, the amazing player who's recently become Principal Oboe with the LSO.

Academy people

Academy people featured prominently in January's British Composer Awards: **Gary Carpenter** (current professor) won the Chamber category for his *Azaleas*. **Judith Bingham** (1973) won the Choral award for *My Heart Strangely Warm'd*, the Stage Works award for *The Ivory Tree* and the Liturgical award for *Winter's Pilgrimage*; Missa Brevis by John Tavener (1965) was shortlisted. **Roxanna Panufnik** (1989) won the Vocal category with *The Hare and the Tortoise*, and **Michael Berkeley** (1970) won in the Wind Band or Brass Band category for his *Slow Dawn*. Works by current PhD student **Patrick Nunn** were shortlisted in the Instrumental Solo or Duo and New Media categories. **Jonathan Willcocks** (Director, Junior Academy) was shortlisted for the Making Music Award.

Undergraduate pianist **Kit Armstrong** won the 2007 Charlotte V Bergen Award given by the ASCAP Foundation Morton Gould Young Composer Awards (ages 12–18) for his composition *Struwwelpeter* for viola and piano.

Music Space Reflection by **Professor Simon Bainbridge**, Head of Composition and Contemporary Music from 1999 to 2007, was premiered by the London Sinfonietta in April. His *Diptych*, a large scale orchestral piece commissioned by the BBC Symphony Orchestra, was premiered in February.

Adrian Bawtree (1988) is Organist at his old school, Christ's Hospital. He conducts the Weald Music Society and Worthing Choral Society and also runs a musical management development consultancy, Conducting Business.

Judith Bingham (1973) is Associate Composer with the BBC Singers and was signed by Peters Edition earlier this year. Forthcoming performances include a new work for solo violin for Academy Museum Research Fellow Peter Sheppard Skærved, an **Organ Concerto** for Philip Brunelle and **Requiem** for BBC Philharmonic and Leeds Festival Chorus. Her portrait CD on Naxos was recommended as an Editor's Choice in Gramophone, April 2007.

The *Shell Adagio* by **Nimrod Borenstein** (1996) was performed over 30 times by 16 different orchestras during the last season and is now published by Boosey & Hawkes New York. A multitude of new works by Nimrod will be premiered over the 2007–8 season.

Guitarist **James Boyd** (2000) has released his debut CD, *Shapes of Sleep*, Editor's Choice in Gramophone's February 2007 edition and featuring music by Dowland, Tippett and Britten.

Paul Brough (1997), who teaches baton technique in the Academy's Choral Conducting department, has been appointed Principal Conductor of The Hanover Band.

Since 2001 **Ivan Christian** (1977) has been General Manager of the Cape Philharmonic Orchestra. In late 2006 the CPO staged the first Cape Town International Summer Music Festival, which included the first public performance of Schnittke's oratorio *Nagasaki*. This work, coupled with his *Symphony 0*, was recorded for BIS.

Bill Cooper (2002) is the official trumpeter of England's Barmy Army and is sponsored by Sporting Index to travel the world playing at England's cricket fixtures. The rest of the time he freelances as a classical trumpeter with London orchestras and various groups around Europe.

Celia Craig (1991) has left the BBC Symphony Orchestra, where she was principal cor anglais, and emigrated to Australia to start a new life with her two children and her husband's family in New South Wales. She was immediately invited to play with Tasmanian, Sydney and Melbourne Symphony Orchestras and the Australian Opera and Ballet Orchestra at the Sydney Opera House.

Sarah Dacey (2005) sings in the ensemble Juice, a female vocal trio specialising in contemporary music who won second prize in the Tampere Vocal Ensembles Competition at the Tampere Vocal Festival and will appear in the Park Lane Group's Young Artists Series in January 2008.

Cellist **Emma Denton** (2001) and violist **Eoin Schmidt-Martin** (2005), who with violinists Matthew Denton and Michelle Fleming make up the Carducci String Quartet, have released their debut CD of Haydn and will return to Wigmore Hall in December.

Ivey Dickson OBE (1943), solo pianist and accompanist and musical director of the National Youth Orchestra for many years, has been made an Honorary Member of the ISM.

Clare Duckworth (2003) is Principal Second Violin with the London Philharmonic Orchestra.

Rudi Eastwood, who studied piano with Patsy Toh at the Academy from 2000 to 2002 and earlier at Junior Academy, is organising a festival of British Music in St Petersburg this autumn: www.britishmusicfest.co.uk

Paul M Ellison (1978) is Director of Music at Church of the Advent of Christ the King in San Francisco. His professional choir released its first CD, *Palestrina for Eight Voices*, in November 2006. It includes the first ever recording of Palestrina's great *Missa confitebor tibi*. Paul also lectures at San Francisco State University and is Assistant Editor of the Beethoven Journal.

A new disc of music by **Roderick Elms** (1973) has been released on Dutton Digital. Recorded by Royal Philharmonic Orchestra conducted by Stephen Bell, it includes *Four Seasonal Nocturnes* with **Martin Owen**, horn (1996) and several works in which the composer plays piano or celeste.

Brian Ferneyhough FRAM (1967) has been awarded the 2007 International Ernst von Siemens Music Prize. The award is made to a composer, performer or scholar who has made an outstanding contribution to the world of music.

Michael Francis (2003) has been a double-bassist with the LSO for several years. In January, he stepped in for an indisposed Valery Gergiev during the BBC's Gubaidulina Festival. Michael had previously deputised for Gergiev last year at an LSO rehearsal in Vilnius. Gergiev is reported to have commented on his rehearsing of Shostakovich Fourth Symphony: *'A star is born!'*.

As *Tiernan*, **Hadley Fraser** (2002) vied for the love of Claude-Michel Schönberg's *The Pirate Queen* on Broadway between March and June. A studio recording of the original Broadway cast has recently been released.

Professor Jonathan Freeman-Attwood (Vice-Principal) continues to be active as writer, producer and trumpet player. Recently, he has contributed to CUP's Companion to Recorded Music as well producing recordings for the Cardinall's Musick, Rachel Podger, the Choir of Christ Church Cathedral Oxford and for the Academy's own label. His latest solo trumpet disc for Linn (with **Daniel-Ben Pienaar**, 1999) will be released at the end of 2007 and takes an unexpected view of the 17th century.

Edward Gardner (2001) has recently conducted *Turn of the Screw* and *Clemenza di Tito* at English National Opera, where he is Music Director. He returned to the Academy in March to conduct Walton's First Symphony in the popular 'free on Fridays' concert series.

Graham Garton (1949) has recently published a new transcription for solo violin of Bach's *Toccata* and *Fugue in D minor BWV 565*.

Amanda Glauert, formerly Head of Research, has been appointed as Head of Academic Development at the Academy. Cambridge University Press's *Eighteenth Century Music* journal has recently published her article 'Nicht diese Töne': Lessons in Song and Singing from Beethoven's Ninth Symphony.

Dame Evelyn Glennie (1985) was awarded the ISM's Distinguished Musician Award in March 2007.

Peter Gould (1974) is embarking on his 25th year as Master of the Music at Derby Cathedral. During this time he has re-established a traditional choir of men and boys, formed a girls' choir and made numerous recordings, radio and television appearances and tours. His Assistant Organist, **Tom Corfield** (1973) has been working in Derby Cathedral for 23 years.

Since August 2006 **Tom Greenleaves** (1999) has been Co-Principal Timpanist of the Leipzig Gewandhaus Orchestra.

Rosabella Gregory (composition, 2000) will release a debut album of her own songs this autumn. Since graduating she has played keyboards and provided vocals for artists including Craig David and Shaggy, and has arranged strings for several artists including Busted.

Academy musicians have been shaping the profession for generations. We'd welcome *your* news for inclusion in the next Bulletin — please send it to the address on page 2.

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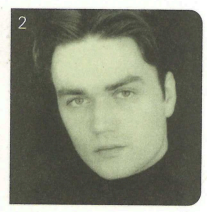
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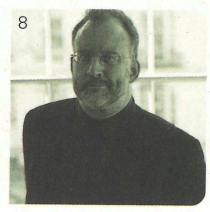
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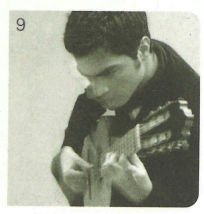
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Michael Hall (1999) has signed a three-year contract to conduct Southwest Florida Symphony. Hall is also associate conductor of Orange County's Pacific Symphony and music director of the Pacific Symphony Youth Orchestra.

Tom Hammond (trombone, 1997) has been appointed inaugural Sir Charles Mackerras Junior Fellow in Conducting at Trinity Laban.

Postgraduate composer **Aaron Holloway-Nahum** won a BMI Student Composer Award for his *Night Mist*. He will be President of the Academy's Students' Union for 2007–8.

The violinist **Daniel Hope** (1995) has signed an exclusive recording contract with Deutsche Grammophon.

Postgraduate mezzo-soprano **Catherine Hopper** has been awarded the Maggie Teyte/Miriam Licette Scholarship.

John Humphreys (1965) and his piano duo partner Allan Schiller have recently performed at Wigmore Hall and have recorded for Naxos. In addition to his work as Assistant Head of Keyboard Studies at Birmingham Conservatoire, John is artistic advisor and a jury member to the Dudley International Piano Competition and a Diploma Examiner for the Associated Board.

Pianists **Marios Ioannou** (1990), **Elena Mitella** (2002) and **Rami Sarriedine** (2005) gave the first performance in Cyprus of Mozart's *Concerto for three pianos and orchestra, K242* at a charity concert in November 2006.

Althea Ifeka (1991) recently won third prize at the Paris-Ville D'Avray International Interpretation Competition. Last year her debut CD *From Leipzig to London* was released on the Oboe Classics label and praised in a number of publications including Gramophone magazine.

Choral Conducting student **Esther Jones** has been awarded the first Stanley Vann Scholarship.

Current student **Milos Karadaglic** has become the first guitarist to win the Prince's Prize, sponsored by the Worshipful Company of Musicians. **Igor Kennaway** (1976) became Music Director of The Ludlow Orchestra in 2006. For his first concerts he engaged former Academy students as soloists: **Lawrence O'Rourke** (2006) for Weber's *Bassoon Concerto*; **Michael Bochmann** (1974) for the Brahms *Violin Concerto* in a performance dedicated to the memory of **Peggy Hubicki** (1945; died 2006); and in May 2007 among the soloists for *The Serenade to Music* by Vaughan Williams were mezzo **Jane Wynn Owen** (1976) and baritone **Christopher Booth-Jones** (1972).

David Lucas (1965) has been awarded a PhD in Composition from the University of Reading, submitting a folio of compositions and a dissertation on Hindemith and Stravinsky. His *Suite for Organ No.2* was performed in Aalborg in June.

works, including ten new concertos in the last six years. Her recording of a new concerto by **John McLeod** (1961) will be released this year.

Joseph Middleton (2005, Hodgson Fellow 2005–06) won the Accompanist Prize in this year's Kathleen Ferrier Competition at Wigmore Hall.

Clarinettist **Ian Mitchell** (1970) has been appointed Head of Wind, Brass & Percussion at Trinity Laban.
He recently compiled and recorded *Spectrum for Clarinet* for the ABRSM. Gemini, of which Ian is Director, is resident at Surrey and Bristol universities and has a busy schedule of concerts, recordings and workshops. The strings in the ensemble are violinist **Caroline Balding** (1985), cellist **Robin Michael** (2001) and Academy professor of viola **Yuko Inoue**.

Composition professor **Stephen Montague** has been awarded 'Best New Piano Music Recording 2006' at the International Piano Awards, for his CD *Southern Lament* on NMC Recordings. **Andrew Morris** (1970) was President of the RAM Club 2005–06. In March 2006 he saw the opening of the new

at Wigmore Hall, Bridgewater Hall, City Music Society, Kettle's Yard in Cambridge and festivals across the UK. They won the Audience Prize in the Parkhouse Award at Wigmore Hall in April 2007.

Frederick Scott (piano and composition, 1985) is Head of Keyboard for Croydon Music Service, Head of the Croydon Centre for Young Pianists and Director of Soundpractice Music Consultancy.

Gwilym Simcock (2003) performs regularly as a solo pianist and with his trio, quintet and big band. He also works as a soloist on orchestral and ensemble concerts; in 2007 he will be working with Mark Antony Turnage, the BBC Concert Orchestra and the Scottish Ensemble. He was named Jazz Musician of the Year at the Parliamentary Jazz Awards 2007.

Martin Stacey (1997) founded AFNOM (A Festival of New Organ Music) in 2006. This year festival events will take place in London in October and Helsinki in November, as well as in Lisbon.

Undergraduate student pianist **Qian Wu** and the **Cappa Quartet** have been selected for the Tillett Trust Concert Scheme for 2007.

Augusta Read Thomas (1989) now devotes her time exclusively to composition. Her works written this year include *Helios Choros III*, commissioned by the Orchestra of Paris, which will be premiered in December 2007 in Paris.

Philip Venables' (2004) String Quartet was broadcast on BBC Radio 3 in February, along with an interview with Philip. Also in February, his new work *Scio* for the Scottish Ensemble was performed in Glasgow and Aberdeen. Philip is currently working with Ensemble 10:10 in Liverpool, the BBC Singers and the Black Dyke Band.

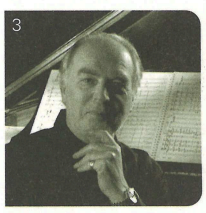
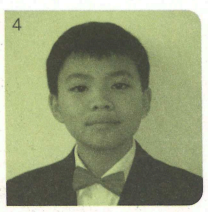
Postgraduate baritone **George von Bergen** won the Singers' final of the Royal Over-Seas League Competition.

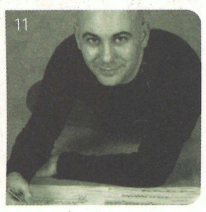
Mezzo-soprano **Nadine Weissmann** (1997) is featured as a guest artist on the new DG Duets album of Anna Netrebko and Rolando Villazon. She is currently under contract at the German National Theater in Weimar, where she is singing in *Das Rheingold* (Erda), *Die Walküre* (Schwertleite), and *Luisa Miller* (Federica) this season.

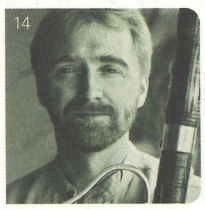
Pianist **Llŷr Williams** performed with the BBC National Orchestra of Wales on their inaugural US tour in January 2007 with conductor Thierry Fischer.

Fflur Wyn (2006) sang Papagena in Opera North's recent production of *The Magic Flute*. In the same production, **Ed Lyon** (2004) was Tamino and **Andrew Clarke** (2004) played Monostatos.

International organ recitalist **Dr Arthur Wills OBE** was Director of Music at Ely Cathedral from 1958 to 1990 and taught at the Academy from 1964 to 1992. His memoirs *Full with Wills: My Life in My Music* were published in 2006 by Pen Press.





1 Daniel Hope
2 Ed Gardner
3 John McLeod
4 Kit Armstrong
5 Llŷr Williams
6 Celia Craig
7 Nimrod Borenstein
8 Simon Bainbridge
9 Milos Karadaglic
10 Rosabella Gregory
11 Patrick Nunn
12 Rodger Steptoe
13 Ruth Byrchmore
14 Paul Rodgers

Junior Academy student **Toby Young** won the Cathcart Young Composer of the Year Award for his orchestral work which was performed by the RPO in the Royal Albert Hall in May.

Congratulations also to the winners of the National Mozart Competition who studied at the Academy: first prize **Julia Riley**, mezzo-soprano (2005); second prize **Viktor Rud**, baritone (2006); third prize **Paul Carey Jones**, baritone (2001). Current student bass **Piotr Lempa** won the Romantic Opera Prize.

Since 2002, **Andrew McBimie** (1997) has been Chief Examiner in Music for London College of Music Examinations, based at Thames Valley University. His new work for choir and orchestra, commissioned by the Norwich Music Group, was premiered in June. He is married to **Abigail McBimie** (nee Humphries, 1994).

John McLeod (1961)'s *Percussion Concerto,* originally premiered by **Dame Evelyn Glennie** (1985), was recently performed on BBC Radio 3 by **Colin Currie** (1998) and the BBC SSO. His new *Piano Sonata No.4*, commissioned by **Sam Haywood** (1998), was given its premiere at the new 'Sound' Festival in 2006. *Fling* for two orchestras, a BBC Radio 3 commission, had its premiere in March 2007. John's wife **Margaret Murray McLeod** (1960) enjoys a busy career as pianist, examiner, adjudicator and writer. They met at the Academy in 1957 and have been married for 45 years.

In the coming 2007/8 season, **Stephen McNeff** (1973) will return to the Bournemouth Symphony Orchestra as their Composer in Residence. David Hill will premiere a major new choral work in November, to be broadcast on BBC Radio 3. Other premieres will be given by the RLPO's Ensemble 10/10, BSO's Kokoro and at the North Wales International Music Festival. In the New Year the Royal Opera House Linbury Theatre will present a revival of his family opera *Gentle Giant*, and the BSO will give another performance of *Secret Destinations*.

Neil Mantle (horn, 1970) continues his work as conductor of Scottish Sinfonia, Edinburgh Bach Choir, Dundee Choral Union and the choir for CLIC Sargent and is also active as a horn player.

Linda Merrick (1985) is now Vice-Principal at the Royal Northern College of Music, and Director of its Centre for Excellence in Teaching and Learning. She continues to pursue an active international career as a clarinettist, commissioning and recording new solo

Music School at Bedford School, where he has been Director of Music since 1979, by Professor Sir Peter Maxwell Davies. Andrew continues to promote new music both at Bedford School and through his long association with the Park Lane Group. He has recently been elected a member of the Court of the Worshipful Company of Musicians.

Mezzo-soprano **Clara Mouriz** (2005) and pianist **Joseph Middleton** (2005, Hodgson Fellow 2005–6), along with current student pianists **Amandine Savary** and **Mariangela Vacatello**, have been selected by the Kirckman Society to give recitals at Wigmore Hall next season.

Royston Nash (trumpet, 1957) recently made his final performance as conductor and music director of the Nashua Symphony Orchestra in New England, a post he held for 21 seasons.

Adam Ockelford (1981) has written a biography of Derek Paravicini, the blind musical savant with whom he has worked for many years. *In the Key of Genius* was published by Hutchinson in May.

Guitarist **Eurico Pereira** won first prize in the London International Competition, promoted by the Anglo-Czechoslovak Trust. As part of the prize he will perform a concert in November at the Martinu Hall in Prague's Lichtenstein Palace.

Toby Purser (2001) has been appointed assistant conductor to l'Ensemble Orchestral de Paris.

A new recording of Brahms's *German Requiem* by **Simon Rattle** (1974) with the Berlin Philharmonic was selected as BBC Music Magazine's Disc of the Month in April 2007.

Recent Leverhulme Chamber Music Junior Fellows the **Rautio Piano Trio** — pianist **Jan Rautio** (2005), violinist **Jane Gordon** (2003) and cellist **Katherine Jenkinson** (2004) — have a busy forthcoming schedule with recitals

Paul Rodgers (1976) is Managing Director and Principal Bassoonist of the Johannesburg Festival Orchestra, for which highlights in 2007 include Prokofiev's ballet *Romeo and Juliet*, *The Magic Flute*, *St Johns Passion* and *Creation* as well as many concerts for disadvantaged children throughout South Africa.

Current undergraduate pianist **Jeong-Ah Ryu** won first prize in the Concours Lagny in Paris earlier this year.

Philip Sheppard (1992, and current cello professor) won the Best Music Production award at the BBC Audio Music Awards for *Manchester Passion*, which also won the Innovation Award. He also won the Grand Jury prize at the Boulder Film Festival for *In the Shadow of the Moon*.

Postgraduate student **Pawel Siwczak** won the eighth Broadwood Harpsichord Competition in May.

Christopher Slaski (1999) divides his time between London and Madrid. In December 2006 he recorded music in London for the Spanish-UK feature film *Dos*, and he recently completed the music for *All About Me*, a BBC drama by BAFTA-winning director Beryl Richards. He is working on incidental music for a Madrid-based theatre production of *El Perro del Hortelano*.

Last year **Roger Steptoe** (1977) had his Tuba Concerto (1983) released on Naxos by James Gourlay, and he gave composition masterclasses and a piano recital at University of Texas San Antonio. Forthcoming premieres include his *Tuba Sonata* and a sonata for trumpet and organ; both works will be released on CD.

Richard Stoker (1962, professor 1962–1985) recently heard the complete performance of his *Three Choral Preludes op 87*, played by **Robert Crowley** (1978).

Academy news, January — July 2007

'London's Royal Academy of Music is a hive of musical industry and activity, with numerous events open to the public (free or inexpensive). This makes it one of the most rewarding and invigorating places for music lovers to spend an evening (or to join daytime seminars and master classes)'
— *www.musicalpointers.co.uk, March 2007*

Royal Academy Opera
In March, the Academy's specialist postgraduate opera programme presented a double-bill of Tchaikovsky's *Iolanta* and Puccini's *Gianni Schicchi* conducted by Steuart Bedford and directed by Orpha Phelan. Listeners to Radio 3's 'In Tune' enjoyed a preview of both productions, during which Sean Rafferty remarked that the high standards of performance 'could show the professional companies a thing or two'.

' A very impressive evening all round'
—*The Stage*, March 2007

' the whole evening goes like a rocket'
— *Metro*, March 2007

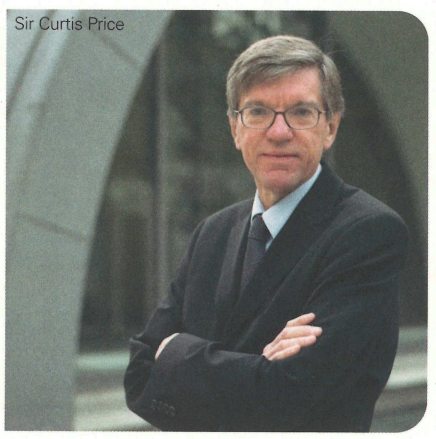
' A pleasure for all … the soloists excelled … this was an emotionally charged account, and a treat to hear'
— *Evening Standard*, March 2007

A studio production of Britten's *The Rape of Lucretia* was conducted in May by the Academy's Director of Opera, Anthony Legge.

Other performances
We started the year with a concert devised by the accordion department, which recently celebrated its 20th birthday. The performance was built around works for accordion by Sofia Gubaidulina, who worked with Academy students on a rare visit to London.

There are too many memorable performances from the past six months to list even a fraction of them here. In just one week in February, for example: Yan Pascal Tortelier conducted the Symphony Orchestra in Kodály and Rachmaninov; a jazz department double-bill featured music from the Savoy in the 1930s and transcriptions of Gerry Mulligan's famous 1960 recording at the Village Vanguard; Sir Colin Davis conducted an all-Beethoven programme; percussion students presented a programme including Reich, Mendelssohn and *Carousel*; and Diego Masson conducted the Manson Ensemble in Webern, Varèse, Isabel Klaus and Earle Brown, whose music had earlier been explored in a practical workshop on graphic notation.

Royal Academy Opera


Sir Curtis Price

Bulletinterview

Giovanni Guzzo

The violinist Giovanni Guzzo graduated with a BMus in June. We asked him about his time here.

I gather that you like it here!
Yes, you could say that! I've been at the Academy for five years now. I started by taking a Foundation year when I was 16, and then went on to the undergraduate programme. Next year I'll begin my Postgraduate diploma — I really enjoy being here!

And you've done a lot over these five years.
I've had a very busy performing life here, and the great thing is that it has all been great preparation for the profession — from when I started at the back of the String Orchestra, to leading an orchestra at the Barbican and being inspired by Sir Colin Davis's conducting.

What have you enjoyed most?
I feel most drawn to classical chamber repertoire, but my horizons have expanded a lot over my time here. It's so valuable for everyone here that creative musicians such as Sir Peter Maxwell Davies are on the staff and that they can work with us on various aspects and a wide range of repertoire. He is just as fascinating about Beethoven as when he talks about his own music — so we cover all genres at the Academy.

How would you describe the Academy atmosphere?
I have had the same teacher all the time I've been here, and he's like family to me now. In fact I find the whole place like a supportive family. Whether I'm working or socialising I spend most of my day here, and I've developed so much both as a musician and a person since I came here.

The Club

The Academy's alumni association
by Tina Crowley, percussion student 1990–1994

Over time you tend to lose touch with friends, and wish you hadn't. I've bumped into Academy alumni all over the world, from the concert hall in Hong Kong to the streets of Kingston. Friends from the Academy are friends for life, and the Club offers the opportunity to keep in touch directly through its new website, and indirectly through the newsletter.

It also allows me to maintain links with the Academy, which as my career has evolved has proved invaluable.

By becoming a member of the Club I have access to some of the most knowledgeable musicians in the world — and you never know when you might need them!

Annual subscription is £12. For more details, visit www.ram.ac.uk/club

Coming soon:
> A new Club website where you can exchange news and views, wherever you are, providing an important link between all students, past and present.

> Seminars and workshops on continuing professional development — free to Club members. Expand your teaching and performing abilities further, refresh your essential skills, build and develop your interesting and varied career.

In another highlight, the Academy Big Band joined the New London Singers for a selection from Duke Ellington's famous Sacred Concerts — the first time this music had been heard live in London.

Away from Marylebone
Elsewhere, Academy groups performed at Bristol's Colston Hall, Cobbe Collection, Handel House Museum, Holywell Showrooms and Regent's Park Open Air Theatre, as well as at the Norfolk & Norwich, Sounds New Canterbury, Bury St Edmunds, London Handel and Tilford Bach Festivals. We continued our very successful relationship with the Spitalfields Festival with concerts by the Royal Academy Soloists directed by Clio Gould, Academy Manson Ensemble conducted by Baldur Brönnimann and, in the festival's closing concert, JS Bach's *Mass in B minor* conducted by Trevor Pinnock. In addition, the Academy Composers' Band performed creative transcriptions of American show songs at The Spitz in Old Spitalfields Market.

Finally, Academy performers were proud to take part in the concert at Wembley Stadium in memory of Diana, Princess of Wales.

More new music
We celebrated the 60th birthday of Paul Patterson, Manson Chair of Composition, with a concert of his music by the Manson Ensemble, which he founded in 1968 when he was a student at the Academy. In April, the culmination of a collaboration with London Sinfonietta saw six new works by Academy composition students performed in the foyer of the Queen Elizabeth Hall. Academy composers were also involved in collaborative projects with Mountview Academy of Theatre Arts and Yale School of Music.

Leverhulme Orchestra
The Leverhulme Trust has this year funded a new initiative for orchestral training at the Academy: the Leverhulme Orchestral Mentorship programme, which broadens students' experience through a series of workshops in which they examine particular orchestral techniques in detail. The scheme is run by a player-committee of students, making it different from anything other conservatoires offer. The seven student mentors organise the scheme with support from Academy's experienced Concerts Department: choosing repertoire and conductors, fixing and collating feedback from the players, managing budgets, sourcing music and instruments, organising rehearsals, preparing music and, vitally, taking a leading role in rehearsals. It's an excellent opportunity to gain an insight into how professional organisations such as the Philharmonia are run.

Around 200 students have benefited from the scheme, working with experts including Paul Daniel, Mark Elder, Colin Metters and Robert Ticciati. Stephen Hough has led a session on following direction from the keyboard, and Laurence Cummings has worked on playing classical repertoire on modern instruments. This year's initiative culminated at the end of June in a performance of Strauss's *Ein Heldenleben* conducted by Robin O'Neill.

Museum
The Academy's public museum was recently recommended as one of Britain's five best music museums in Classic FM magazine and hosts free public research events on most days during term-time. The Academy is committed to making all its collection materials (and their educational and artistic applications) available online. APOLLO, Academy Pictures Online —a fast growing, high-quality digital archive at www.ram.ac.uk/museum — offers virtual access to all the Academy collections.

Technology
The Academy recently announced an innovation which in time could become the world's largest online music encyclopaedia: the development of a platform which will link together over 100,000 individual electronic documents relating to all aspects of the Academy's past, present and future. The 'topic map engine' will make it easy for users – initially academics and Academy students and later music enthusiasts wherever they are – to locate and browse in-house and external resources such as sound clips, images, websites, and details of live performances.

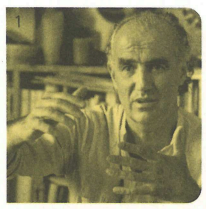
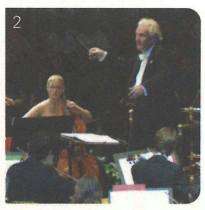
Recordings
The Academy has released several recordings recently. A double-CD recorded on 22 historic and important organs south of the Thames in collaboration with the Southwark and South London Society of Organists, has attracted excellent reviews. A live recording of highlights from Royal Academy Opera's production of Rameau's *Dardanus* in November 2006 was released in June. Along with all Academy discs, they are available from the Academy Chimes shop on the ground floor of the museum.
In September a new double-CD of Strauss's complete works for wind ensemble, recorded by Academy Symphonic Wind conducted by Keith Bragg, will be distributed on the harmonia mundi label.

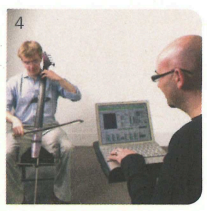
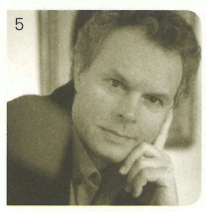
Professor Sir Curtis Price
In July, Curtis announced that he had decided to retire as Principal of the Royal Academy of Music in September 2008.

He was appointed to the post in 1995 and is one of the longest serving Academy principals. During his tenure, the institution has maintained and enhanced its excellent international reputation, expanded its curriculum and continued to attract the finest students and teachers from around the world. In 1999, under his leadership, the Academy became a full college of the University of London. It also developed close collaborative links with the Juilliard School in New York, the Central Conservatory of Music in Beijing, Tokyo Geidai, and other schools of music, as well as MIT.

Curtis led various capital campaigns which resulted in two major building projects: the David Josefowitz Recital Hall and the refurbishment of No. 1 York Gate. He also helped acquire the Robert Spencer and Norman McCann collections, the Foyle Menuhin Archive, and took a special interest in expanding the Academy's collection of fine stringed instruments, including the recent acquisition of the famous 'Viotti ex-Bruce' Stradivari violin.

Autumn 2007 preview



1 Luigi Nono
2 Sir Colin Davis
3 John Copley
4 Hyperbow
5 Yan Pascal Tortelier
6 Clio Gould
7 Trevor Pinnock
8 Maxim Vengerov

We're looking forward to another busy term at the Academy. All events are listed at www.ram.ac.uk/events and in our printed Diary — here are some of the highlights.

The Box Office will open for telephone enquiries (020 7873 7300) from Thursday 6th September.

Mercurial, pioneering and with a typically Italian flair, Luigi Nono (1924–90) is one of the towering musical voices of the 20th century, a composer of immense power and thoughtfulness. In celebration of Nono's work, Southbank Centre and the Academy will present a six-month festival that begins with one of Venice's first great spatially-inspired compositions — Monteverdi's *Vespers* of 1610 — and culminates next year in the long-awaited UK première of Nono's *Prometeo*. A major theme of the Festival that emerges is Venice itself, the city that dominated Nono's life and that has over the centuries been home to a unique series of musical spaces. All the performances — at the Academy, Southbank Centre and elsewhere — are listed online, or call 020 7873 7333 and ask for a copy of our Diary of Events.

Sir Colin Davis and John Copley, both at the pinnacle of their respective fields, make a welcome return to Royal Academy Opera in November with *The Marriage of Figaro*, the latest production in their long associations with the Academy and the operas of Mozart. With these very special performances we are delighted to celebrate the 80th birthday of Sir Colin, who is International Chair of Conducting Studies at the Academy.

Our popular 'free on Fridays' series of lunchtime concerts continues with new works for cello and electronics featuring the innovative Hyperbow, which has been developed at the Academy in collaboration with Massachusetts Institute of Technology (21st September); Symphonic Wind Ensemble conducted by Keith Bragg (5th October); Thomas Zehetmair conducting Schumann (12th October); Leif Segerstam conducting Sibelius and his own Symphony no.173 (2nd November); Vivaldi with the Period Instrument Baroque Orchestra and Laurence Cummings (9th November); Yan Pascal Tortelier conducting Mozart, Hindemith and Strauss (16th November); the Royal Academy Soloists directed by Clio Gould (23rd November) and Trevor Pinnock conducting Kodály and Haydn (30th November).

The Academy is delighted to participate again in the Mayor of London's 'Open Rehearsal' weekend, a major initiative which presents a behind-the-scenes introduction to creative performance throughout London. Our events between Thursday 27th and Sunday 30th September will feature interactive sessions with Maxim Vengerov and Anne Howells as well as a 'Family Play Day' in the Academy's museum.

Finally, we present a series of performances in November in which some of the Academy's most exciting players perform Schubert's ever-inspiring ensemble music.

A word from Carol McCormack, Director of Development

A number of you who attended the Academy in the '70s or earlier will have received a note from our Principal, Sir Curtis Price describing how he intends to leave a legacy to the Academy as he contemplates retirement in September 2008. We have had an overwhelming response to this letter and want to publicly thank all of you who are helping us to plan for the future by leaving a gift in your will.

Many students who graduated this summer would not have been able to attend the Academy without scholarships from our donors.

Many gifts and donations also help towards our core projects, from Open Academy activities to paying the electricity bill! Thank you to everyone who has contributed over the year and invested in the Academy's future. I have had the pleasure of meeting or speaking to many of you on the telephone and as always, do not hesitate to contact me if you are able to support the Academy.

Carol McCormack
Telephone 020 7873 7332
Email: c.mccormack@ram.ac.uk

Membership at the Royal Academy of Music

The Royal Academy of Music Bach Prize, sponsored by the Kohn Foundation, is awarded annually to an individual who has made an outstanding contribution to the performance and/or scholarly study of the music of Johann Sebastian Bach. This year's prize has been awarded to András Schiff. The selectors for the prize were Professor Sir Curtis Price, Professor Christoph Wolff, who was awarded the inaugural prize in 2006, Professor Kammersänger, Peter Schreier, and Dr Ralph Kohn FRS of the Kohn Foundation.

After a stunning performance from Steven Isserlis in December 2006 (pictured below) we can announce that our Membership event this year will be the award ceremony for the Bach Prize in October 2007, followed by a recital of Bach by András Schiff. A big thank you to everyone who joined Membership this year — the income from this has helped us immensely.

Membership Form

I would like to support the Royal Academy of Music over the next 12 months.

I hereby declare that I wish my donation to fund education and support for students of the Academy.

- ☐ Member £100
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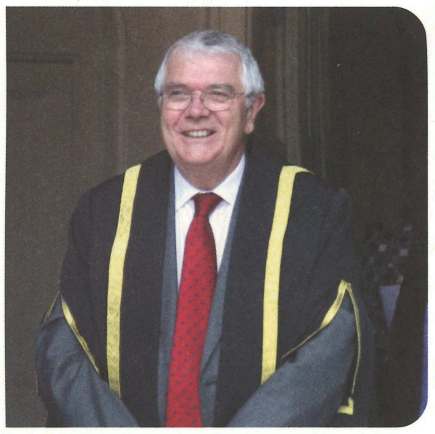
Thank you

Our grateful thanks to Mrs Beryl Clark for the kind donation of a collection of 17th- and 18th-century prints and mezzotints which will fill a gap in the Academy's iconographic collection between those which belonged to Robert Spencer and the large photographic collection. Many of these items can now be viewed in the Academy's online archive, APOLLO, at www.ram.ac.uk/museum. Highlights include images of the Distin Family, William Jackson, John Playford, John Beard, Benedetto Marcello and Charles Clagget. Thank you also to former student John Kerr for a gift of a score of Tannhauser which belonged to Sir Henry Wood.

New on-line tours in APOLLO from September will include postcards from the McCann Collection and medals from both the Academy's historic collection and the Foyle Menuhin Archive.

The Governors

The Academy owes a great deal to the work of its Governors, who devote considerable time and effort to ensure that the Academy continues to run effectively. Here, we profile the Chairman of the Governors, Lord (Terry) Burns GCB, Hon FRAM.



Terence Burns graduated with a BA in economics from the University of Manchester before joining the London Business School in 1965. He held various research and teaching posts before becoming Professor of Economics in 1979. In 1980 he was appointed Chief Economic Advisor to the Treasury and Head of the Government Economic Service, and in 1991 he became Permanent Secretary to the Treasury, a post he held until 1998.

Lord Burns was made a Life Peer when he stepped down from the Treasury in 1998. He holds honorary doctorates and professorships from five British universities. He was a Visiting Fellow of Nuffield College, Oxford, from 1989–1997. More recently, he has been a non-executive director of Legal & General Group plc (1999–2001), and Chairman of the National Lottery Commission (2000–2001). He was also a Member of the House of Lords Economic Affairs Select Committee (2001–2003).

Lord Burns took up the position of Chairman of Abbey National plc in February 2002 and was appointed a non-executive director of Banco Santander Central Hispano SA in December 2004. He is also Chairman of Marks & Spencer and of Glas Cymru Ltd (Welsh Water), a non-executive director of Pearson Group plc and British Land plc, and Chairman of the Trustees of the Monteverdi Choir and Orchestra.

Recently Lord Burns has been an Independent Adviser to the Secretary of State on the BBC Charter Review and undertook a Structural Review of the Football Association on behalf of the FA.

His current professional roles include President of the Society of Business Economists, President of the National Institute of Economic and Social Research, Vice-President of the Royal Economic Society, Fellow of the London Business School and Companion of the Institute of Management.

Lord Burns is married and has two daughters and one son and lives in west London.